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WHAT THE GRANT MEMORIAL SHOULD BE.



EPUBLICS may be ungrateful, as the proverb asserts, and such instances as the sluggishness of the subscription to the Grant Memorial would go far to prove the basic truth of the statement. But there is a good deal in the manner in which a popular subscription is worked up. Subscriptions of a general character are too common to obtain a deep hold on the public. A call for money to build a memorial is simply a call for money for a purpose whose results are veiled in the mystery of futurity. But give the public a definite idea of what use its money is to be put to, and an interest is aroused which is in itself a powerful incentive to individual generosity, and once interest is aroused in a great popular movement, its success is assured.

Given the fact that we want a memorial to General Grant, the question arises, What shall that memorial be? The location of the burial place has been determined by the family, and is not within the province of artistic discussion. But wherever it may be placed, and whatever monument may grace it, the national capital is clearly the most appropriate place for the chief memorial, to whose erection the whole country, from Maine to California, will lend willing hands. Pre-eminent as is New York in its influence upon any question of business or political life, still no non-resident feels that he has any of the property rights in it that he has in Washington, and if public sentiment were thoroughly canvassed, its ruling vote would be found to fall in favor of a memorial in the city whose special official character renders it a centre, though it is upon the borders of the land.

The character of the memorial should be unique, not only now, but for all time. It should be a monument that would grow in interest and importance with the growth of the country. There are statues and mausoleums everywhere in infinite variety of beauty and ugliness. What the great Grant memorial demands, is an originality of conception and an individuality of character which will single it out among all national monuments as one worthy of the nation and the time of its erection.

When the Washington monument, whose shaft almost pierces the sky, in its severe simplicity, was first contemplated, its construction involved a curious and excellent idea. It was to be made the central portion, the backbone, so to speak, of a temple consecrated to the great men of America. Around its base was to be constructed an open gallery of statuary, classical in design, circular in form and executed in the Grecian style, then so popular in our public architecture. The following is a portion of the description of the work, given in a newspaper of the time:

"The most prominent and imposing object of the proposed colossal structure will be the obelisk shaft, rising from the centre to the height of 600 feet, seventy feet square at the base and forty at the top. Around this shaft, elevated on a terrace or platform twenty feet high and 300 feet square, is to be erected a vast rotunda, supported by thirty massive columns, of twelve feet diameter, and forty-five feet high, enclosing a gallery fifty feet wide, sixty feet high and 500 feet in circumference. Above the colonnade will be an entablature twenty feet high, surmounted by a balustrade, fifteen feet high, making an elevation of 100 feet for the rotunda or colonnaded building. On the top, over the great gallery, and enclosed by the balustrade, will be a grand terrace around the great shaft, 700 feet in circumference, and outside of the balustrade a walk or gallery six feet wide and 750 in circumference. The entrance and passage to the grand terrace will be by means of a railway of easy ascent encircling the great shaft."

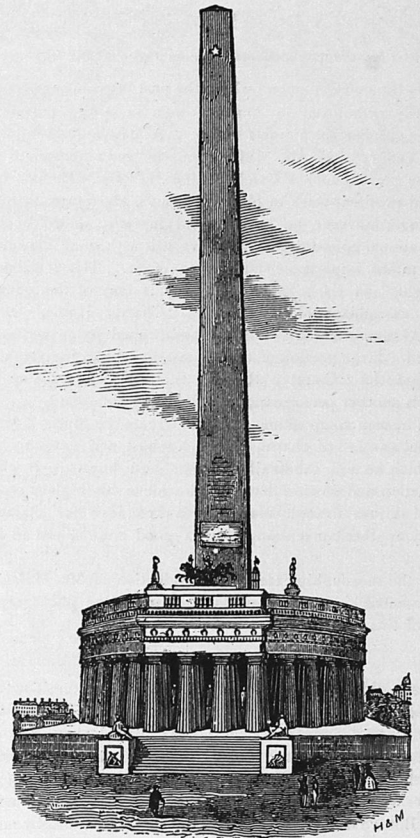
The original plan was lost in the years consumed by the slow completion of the shaft; lost so completely, indeed, that even the diagrams made for it have disappeared and cannot be found. The picture we present of the Washington monument as it was to be, is taken from a rare publication of the time. It was engraved from the architect's plan and serves to show quite clearly what the general intention was.

That intention is as good to-day as ever it was, and the suggestion which was not applied to the Washington memorial can be profitably utilized for

that of General Grant. Let the Grant memorial be made what that of Washington was intended to be—a hall of patriots and heroes of whom the nation has cause to be reverentially proud.

The most magnificent monument in the world is the Bavarian Walhalla. In the Northern mythology Walhalla means the place of abode of those who fall in battle as heroes. In modern reality it is a superb temple, erected by Ludwig I., of Bavaria, between 1830 and 1841, to the glory of his fatherland. It was intended as a temple of fame for all Germany, and it nobly fulfills its purpose. The design of the building was made by the great architect, Von Klenze, and the chief sculptors of Bavaria contributed to the execution of the plan. The Walhalla is built on an eminence 250 feet above the Danube, at Donaustauf, near Regensburg, a suburb of Munich, and cost 2,330,000 florins, which means half as many of our dollars. It is built in the style of the Parthenon, is nearly the same in size, of marble, and is in fact a splendid hall, filled with statues, busts and other sculptured semblances of the great men of Germany, and with carved memorials of her legends and history. The Walhalla is a place of pilgrimage for all good Germans and tourists, and amply repays the journey. It is in itself a noble art gallery and an awe-inspiring monument to the greatness of one of the greatest nations on the globe.

In the front of this superb edifice rises another stupendous memorial, the Bavaria. It was erected by Ludwig I., of Bavaria, from a model by Schwanthaler, the greatest sculptor of modern Germany. It is a single female figure sixty-five feet high, on a thirty foot high pedestal. Beside the figure crouches a lion. The statue was cast from Turkish and Norwegian cannon taken in battle. Internally it is as remarkable as it is externally imposing. There is a door in the back part of the pedestal which gives on a stone staircase of sixty steps. These lead into the figure, from which a side passage takes you into the body of the lion. Fifty-eight more steps



THE WASHINGTON MONUMENT (AS ORIGINALLY PROJECTED).

conduct into the head, where there are seats and openings for the enjoyment of the view. Thirty-one people can stand in the head alone. The body was cast in seven pieces and the lion in five. The statue was unveiled in August, 1850, having taken six years to finish. It contains seventy-eight tons of metal. The Bavaria is really part of the Walhalla, standing, as it does, in front of that noble structure, over whose portal it keeps steady and faithful guard. The cost of the Bavaria was about one hundred thousand dollars.

What we would suggest is the building of a vast temple like the Walhalla. This should be permanently dedicated to General Grant, and his statue should be its first occupant. It should then be filled, as time goes on, with the statues and busts of our great men, and it should be so designed that extensions could be made without detriment to its architectural unity. Such a structure, so tenanted, would become a national temple, a place of popular pilgrimage, and its silent hall, peopled with the bronze and marble effigies of our illustrious dead, would make it the most sacred and instructive place in the country.

Whatever monument may be raised upon the spot where the dead warrior makes his last bivouac; however striking and splendid this monument may and doubtless will be, it will still be rather a local than a national work. Let it serve to mark his resting-place, and remind the city's holiday makers of a true American and great soldier, who earned all the love and gratitude of the land he helped to make illustrious. But in the city where the nation's government centres; where the official palaces of a free people vie with the architectural splendors of an imperial capital; which memory and tradition alike associate with the proudest exploits of the patriot and the soldier; there let the whole people erect its eternal testimonial to a leader without whom our history might have been divided by a sinister gap, and make his death the occasion for a noble and enduring national work of art.

Of the means to be employed to obtain the best possible architectural and sculpturesque designs we shall speak in a future number. For the present the suggestion is sufficient, and we hope to find it acted on.

SOME OTHER OPINIONS.

(Condensed from the North American Review.)

MR. LAUNT THOMPSON suggests a mausoleum, of Roman or Grecian Doric architecture, solid and simple, crowned with a dome, surmounted by an allegorical statue; a sarcophagus, massive, and simple in design, of the most durable material, placed in a crypt, open and visible from the floor of the mortuary temple, so that the spectator may look down upon it; being, as it were, below the surface of the earth, and yet exposed in such manner that a wreath of immortelles may always be laid upon it. No materials in construction or decorations except stone and bronze. Two entrances guarded by colossal figures, representing the North, South, East and West, and an equestrian statue on a green sward, circular in shape, at a proper distance from the west front (supposing the mausoleum to face east and west), the statue looking west, on a pedestal of such height that the features could easily be recognized or discerned."

MR. CALVERT VAUX's idea is "a strictly truthful portrait statue, in bronze or marble, that can be easily and closely scanned by every man and woman and child, placed in a shrine that, by its artistic value, should satisfy the taste and feeling of every beholder. The Grant Memorial ought to have a noble interior as well as a grand exterior; it should be designed to admit of decoration with paintings and with stained glass, and also give an opportunity for the use of bronzes and other metals admitting of artistic treatment." Mr. Vaux further suggests a committee of trained architects to control the entire affair.

MR. WM. H. BEARD proposes that every artist in America should contribute an idea for the memorial, these ideas to be sifted and the best of them utilized. He says: "There might be a competition limited to a few, selected from the ranks of established artists, to be paid for their designs, and the chosen one submitted to the whole body for criticisms, suggestions, etc., the designer, of course, being the judge as to what should and what should not enter into the work. Or better still, perhaps, the work might be given into the hands of two, possibly three, persons of divergent quali-

ties, the one having what the other lacked; the powers of one supplementing those of the other. These would act in unison, and the combined acquirements, natural taste and judgment of both, still corrected and refined by the advice, criticisms, etc., of the entire body of artists."

MR. CARL GERHARDT says: "Let it be the combined work of our greatest architects, sculptors and painters. Let architectural grandeur, statuary, bas-reliefs and frescoes, illustrative of his life, tell the story of his grand career to future generations."

MR. OLIN L. WARNER says: "The monument to General Grant should be a grand mausoleum, imposing from its simplicity rather than its elaboration; distinguished for its fine proportion and form, and pure in style, however severe. It should have an interior rich and impressive, the central object of which might be a massive and highly wrought sarcophagus of beautiful and enduring stone. This interior should be accessible to the public at all or at stated times. Near the monument, but not as part of it, should be placed statues of generals, naval commanders and others identified with General Grant during the war. These statues, not being a part of the monument proper, could be added at different times, if necessary."

MR. HENRY VAN BRUNT states: "The monument should be simple, and not complex; it should be great in size, and lofty; it should be adjusted carefully to the conditions of site; it should be approachable, and not surrounded by a boundary fence; by statues and bas-reliefs and inscriptions it should tell the story of this great public life in language which all may read; by its refinements of detail, its justness of proportion, its careful balance of constructional idiom, its suggestions of poetic fitness, it should inspire and excite the beholder; predominant, the figure of our general should appear equipped for war upon his horse, exact in portraiture, without theatrical display, colossal, so that the true personality shall be made familiar in its best estate to our posterity."

MR. WILSON McDONALD suggests, with the utmost unselfishness, a Parthenon "one hundred feet in height, which would make the elevation two hundred and thirty feet from the river to apex of the temple. On either side there would be twelve monolithic columns, and eight at each end of the building. The buttresses at the ends of the steps, say sixteen feet in height from the ground, would provide places for four colossal groups in bronze representing War, Peace, Victory and Fame. On the cornice inside of the building, figures, life-size, in alto and bas-reliefs, illustrating the life of General Grant, in marble, with dark polished granite composing the inside structure, pilasters at proper distances, and ornamented panels between. On the outside, the frieze could be used to illustrate the history and progress of the United States. In the pediment or gable facing the river could be placed the Landing of Hendrick Hudson, in the eastern pediment the Landing of the Pilgrims—colossal groups in bronze. The floor in the centre could be sunk to the depth of ten feet; in this the sarcophagus containing the body of General Grant would be placed, the whole resting upon an appropriately constructed elevation. Around this sunken part would be heavy granite railing. The outside of the building composed of the very lightest shade of granite would give the whole structure the appearance of white marble. The roof would be partially constructed of bronze frames, with heavy ground glass for light and ventilation. Nothing but granite, glass and bronze should enter into the construction of the work—these are practically indestructible. *No queer, grotesque or eccentric stuff should be admitted, no matter by whom proposed; no hybridous architecture or nondescript figures, or shapes intended to catch the eye and excite the applause of the vulgar. Everything should be left out and avoided except that which would give dignity, beauty, grandeur and indestructibility to the work.*"

MR. CLARENCE COOK, who indulges in some unseemly reflections on the memorial sculptures of Mr. McDonald and others, wants "a lofty tower rising in stages to a height equal at least to that of Trinity, and serving as a canopy to a statue of the hero. This tower should be a building of Roman simplicity, four square, round arched, depending for its effect upon its height, its proportions, and the harmonious relations to each other of its successive stages. The statue of bronze on its pedestal, seen on all sides through the buttressed arches of marble that uphold the tower, standing under a vaulted dome, where the art of the mosaic worker shall portray in symbol sombre-rich in hue the virtues that made the life of Grant what it was."